Oberlin College Library Bulletin.
VOLUME I., NUMBER 3.

THE HISTORY OF CHURCH MUSIC.

SYLLABUS

WITH BIBLIOGRAPHICAL REFERENCES.

FOR A COURSE OF TWENTY-FIVE LECTURES GIVEN AT
OBERLIN THEOLOGICAL SEMINARY,
JANUARY–MAY, 1896.

BY

EDWARD DICKINSON,

Professor of the History and Philosophy of Music,
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PREFACE.

The references in this pamphlet are to books which, with a few exceptions, are contained in the Oberlin College Library. The intention has been to include in this bibliography the most valuable works on the subject which exist in English. Out of the larger number to be found in German and French a few have been selected which are indispensable to a thorough study. For magazine articles the student is referred to Poole's Index to Periodical Literature.

The publisher and date of a work are stated at the first mention of the work only. The most important references are distinguished by asterisks.

I.

GENERAL CHARACTER OF RELIGIOUS MUSIC IN ANCIENT AND PRIMITIVE TIMES.

Supposed antiquity of music; theories of its origin; its universality.

Music in religious rite and ceremony; its instinctive employment in the expression of awe and reverence. The ancient religious festival; the sacred dance, how and when employed; primitive union of poetry, dance, and music. Nature of the primitive choral chant.

Religious song among the most ancient nations; Assyrians; Egyptians. Function of instrumental music in ancient religious ceremony. Symbolism; miraculous origin and powers ascribed to music.

The most ancient vocal music was probably a heightening of speech inflection, an irregular chanting; its rhythm was subject to that of the poetry. Music was not a free independent art. Harmony was unknown. Music therefore did not progress beyond a half-barbaric condition. Controlled by the priestly class who opposed innovation.

Music among the Greeks was more refined, but restrained by similar ideas; made little sign of progress until after the golden age of Greek art was past.

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II.

MUSIC AMONG THE ANCIENT HEBREWS.

Conception of music among the Hebrews. Music with them was "divine service, not art." (Ambros.) Followed the general laws of music among ancient nations; not a free art, but auxiliary to poetry and the dance.

Present slight knowledge of the Hebrew musical practice; no authentic melodies or theoretical treatises have come to us. Music probably in the barbaric stage.

Hebrew instruments were derived frem neighboring nations. Their names and character, so far as known; for what purposes used. The schools of the prophets.

Hebrew vocal music more important than instrumental; its relation to lyric poetry. Character of the Psalms; their adaptiveness to musical treatment.

The golden age of Hebrew poetry and music in the period of David and Solomon. Music at the dedication of Solomon's temple; its use in the temple service.

Inferences in regard to the style of Hebrew song drawn from the structure of the Psalms, indications in the Bible, tradition, analogy, etc. Headings of the Psalms as referring to musical rendering.

The musical service in the second temple as indicated by Ezra and Nehemiah.

Final extinction of the temple service. Have any remnants of the temple music survived to the present time?

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III.

MUSIC IN THE EARLY CHRISTIAN CHURCH.

Song the natural expression of the fervor and joy of the early Christians. Peculiar adaptiveness of music to the genius of Christianity. Music preëminently a Christian art, and why.

Music must, however, develop slowly; conditions of a highly developed art of song. Early Christian music simply a continuation of the ancient style and method.

Song as an agent in spiritual culture and in the propagation of the faith. Indications of the use of music as found in the New Testament.

Scanty means of information in respect to music in the first two centuries. Use of antiphonal singing. Church song in the beginning congregational. Theories in respect to the origin of the Christian melodies, and their character.

To what extent were instruments employed? Prejudice against them, and its causes.

Early Christian hymns; Psalms, Canticles, the *Gloria in Excelsis*, hymn at the lighting of candles, Ter Sanctus, etc.

Oriental Christian hymnody. Syriac hymnody: Ephraem the Syrian.

Greek Christian hymnody: Cosmas, St. John of Damascus, Gregory of Nazianzen.

Heretical use of song; Bardasanes, the Arians, etc.

Gradual transfer of the office of song from the congregation to a select company or choir; causes and historic significance of this change.

Growth of the great historic liturgies. Increase of ceremonialism after the peace of the church (fourth century); its growth coincident with a gradual hierarchical concentration of power.

Music in the Roman church probably Greek in origin. The ritual takes a musical dress from the beginning. Rise of the liturgical chant.

Antiphonal singing in the church of Milan under St. Ambrose; report of St. Augustine (Confessions). Music in the western church taken under the sole care of the clergy. Choirs and singing schools. The worship in the basilicas.

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IV.

EPOCH OF THE ROMAN LITURGICAL CHANT.

Impressiveness of the liturgy, music, and ceremonies of the Catholic church.

Union of the arts. Value of forms in worship; the problem of ecclesiastical art. Its twofold purpose is to edify the believer, and to show honor to the object of adoration.

The liturgy of the Catholic church, its origin, development, and meaning. The office of the Mass, its various components; accessory ceremonies, their antiquity and significance. Effect of this service upon the devout Catholic.

Liturgies of the West: the Roman, Milanese, Mozarabic, Gallican, English. Almost universal adoption of the Roman use.

The Latin as a universal liturgical language; reasons for this law.

The liturgy bound up with a fixed and prescribed form of musical rendering; intimacy and significance of this union of text and tone.

The liturgical chant of the Catholic church, the so-called Gregorian; its general character; antiquity; extraordinary veneration accorded to it; its mystic symbolic meaning; its effect religious rather than artistic.

Forms of the Catholic chant or "Plain Song"; suitableness for its purpose; principles and laws of rendering; elements of its expression.

The Catholic chant a continuation into modern times of the conception and method of all ancient worship music. Music as subordinate to poetry, rite, and ceremony. Peculiar impression of awe imparted by this music.

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V.

EPOCH OF THE ROMAN LITURGICAL CHANT.—II.

Why is this form of chant called "Gregorian"? Gregory I. (pope 580–604), his distinction in the history of the church; the Roman liturgy practically completed by him; supposed founder of the system of liturgical chant.

He is declared to have revised, selected, composed, and noted many chant melodies, established a singing school, and to have added scales to those already in use.

This tradition, unquestioned until a very recent time, is now found to have no positive historic basis. Origin of the tradition and reasons for the present doubt.

Probable date of the changes which produced the "plain song" of the church. The conjectural origin of these melodies. Later efforts to discover and establish their original form.

Tonality of the Gregorian chant; authentic and plagal modes.

Mediæval notation; the *neumae*, and the development of the mensural system.

Efforts of the hierarchy to establish uniformity in the ritual and its musical rendering throughout the West. The Roman liturgical chant carried and taught by the Roman missionaries.

Great services of Charlemagne (king of the Franks 768-814) as protector of the church and ally of its missionary and educational work. His love of learning. The schools founded and maintained by him. His authority exerted in favor of uniformity in worship. Aids in establishing the Roman chant in place of the Ambrosian and Gallican forms; imports singers from Rome, and supports them in the ecclesiastical schools of his empire.

The convent schools of this epoch; their importance in the history of education.

The convent of St. Gall second only to Rome as a center and model of church music in the eighth, ninth, and tenth centuries; its famous musicians, poets, and scholars; its daily musical services, methods of instruction, and practice.

Notker Balbulus and the Sequence.

The unison, unaccompanied chant the sole form of church music until about 1000. Its connection with monastic life. Illustrations of the veneration in which it was held by the monks.

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VI.

THE DEVELOPMENT OF POLYPHONIC MUSIC.

First known use of harmonic music in the church; supposed origin of the new form; transfer of musical progress from the South to the North; native music of the early Keltic and Teutonic nations.

Hucbald, a monk of Flanders (840–930), and his Organum.

The problem of contrapuntal music; its early simplicity and rudeness; possibilities of development.

Addition of parts to a *cantus firmus* on the principle of "imitation."

Necessity for more precise methods of fixing the length and pitch of notes; mensural music and its progress; growing complexity of structure and of notation; the "descant."

Methods of composition in the thirteenth, fourteenth, and fifteenth centuries; the composer not an inventor of melodies; the scholastic age of music; a long period of scientific experiment precedes the attainment of beauty and expression.

The dry counterpoint of the church uninfluenced by the folk song, or the lays of the Troubadours and the Minnesingers.

The "extemporized descant" and its abuses.

Dawn of the period of artistic counterpoint in the fourteenth century. The court chapels and schools of France as musical centers.

Mediæval polyphony gradually completed by the musicians of northern France and the Netherlands.

The Netherlanders, and their supreme influence in European music in the fifteenth and first half of the sixteenth centuries.

The papal court at Avignon (1309–1379); introduction of counterpoint into the papal chapel.

The epoch of Dufay (early in the fifteenth century); of Okeghem (about 1420–1513); of Josquin dès Pres (about 1450–1521).

Mediæval polyphonic music culminates in the sixteenth century in Lassus, Willaert, and Palestrina.

Nature of this evolution; complexity of this music; abstract and typical rather than definitely expressive.

Frequent abuses; use of secular tunes as *cantus firmus*.

Beauty of tone effect obtained by unaccompanied voices.

The Latin hymns of the mediæval church.

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VII.

THE CULMINATING PERIOD OF MEDIÆVAL MUSIC: PALESTRINA (ABOUT 1524–1594).

Two styles of music in the Catholic church in the sixteenth century—the Gregorian chant and the *a capella* chorus.

The spirit of the Renaissance not felt in music until late in the sixteenth century; the church music not affected by the secular luxury and moral decay of the time; purity of ideal maintained by the church composers.

The polyphonic style reaches its perfection in the works of Palestrina; his life in the service of the popes; his extraordinary industry and influence; nobility of character.

The "Mass of Pope Marcellus"; the legends that have grown up around it. Palestrina not the savior of church music, as so often stated; the Council of Trent had no intention of abolishing chorus music; the Marcellus Mass not written by command as a model, and not a new style.

The reforms emanating from the Council of Trent; the Catholic Reaction felt also in the sphere of church art.

The Marcellus Mass as an example of Palestrina's work; beauty and loftiness of its style; the most perfect type of mediæval musical art.

The motive and effect of the Catholic music of the sixteenth century. It must be studied from two points of view, the artistic and the religious, but these cannot be entirely separated.

Technical structure, tonality, difficulty of comprehension.

The Palestrina style as an expression of the rapt and mystical type of piety especially nurtured by the discipline of the Catholic church. Its proper effect depends largely upon place, occasion, and historic and devotional association.

The polyphonic style in the seventeenth century; increasing brilliancy and variety of effect, especially in the music of Venice.

The Church of St. Mark, and its great musicians; splendor of ritual; transition to a more modern tone in worship music; Lotti, the last great Venetian church composer.

Church music in Rome after Palestrina; Allegri (about 1580–1652); his famous *Miserere*, and its performance in the Sistine chapel.

Is the Catholic mediæval style the highest example of church

music? Union of the arts in the Catholic service. Question of the relative values of liturgical and non-liturgical worship.

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VIII.

CATHOLIC CHURCH MUSIC IN THE LAST THREE CENTURIES.

Three historic forms of Catholic church music, viz., the unison chant, the *a capella* polyphonic chorus, and the accompanied solo and choral song.

The transition period of musical history. The invention of the Opera about 1600; transformation of the Gregorian modes into the modern major and minor scale system; the rise of instrumental music; the beginning of all modern forms and styles.

Introduction of these new forms and methods into the church; church music revolutionized by the dramatic style of solo singing and the popularity of organ and orchestra. Employment of the

female voice and the recasting of the choir; definiteness of expression in modern music, as compared with the mediæval.

Blending of the ecclesiastical and operatic styles in the Oratorio; similar change in the Mass.

Decadence of the music of the Catholic church in the seventeenth and eighteenth centuries; corresponding decline in spiritual life. Depressed condition of art in general in these centuries.

False ideals of church music under the influence of the universal passion for the Italian opera; the masses of Haydn and Mozart. Church music in Italy and France down to the present time.

Effect upon Catholic music of the nobler musical taste of the nineteenth century. The Mass as treated by Beethoven, Schubert, Cherubini, and others.

The present condition of Catholic music. Revival of the study of the works of the Palestrina age. Efforts to restore the purity of the Gregorian chant. The St. Cecilia Society.

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IX.

MUSIC OF THE EARLY PROTESTANT CHURCH IN GERMANY.

I. The German Hymn Before Luther.

The temper and genius of the Reformation, and how shown in the songs of early Protestantism.

Conception of congregational singing in the Protestant church; how different in the Catholic church; attitude of each toward the vernacular in worship.

Hymn singing in the native tongue before the Reformation; mediæval German religious poets.

Theology of the religious folk song; comparison with the Latin hymns of the middle ages.

Slight encouragement given to vernacular hymn-singing on the part of the church; attempts to supplant it with the Gregorian chant.

Beginnings of the German religious song; the *Kyrie eleison.*

Development of the hymn out of the *Kyrie eleison;* the Leisen.

Growth of religious poetry in the epoch of the Crusades and the Minnesingers.

Hymns of the Mystics, fourteenth century.

Hymnody in the fifteenth century; Hus and the Bohemian schismatics, their hymn-books of 1501 and 1505; vernacular hymns in the celebration of religious festivals.

The popular hymn not admitted as a part of the liturgy; rare instances in which it was permitted in connection with the Mass.

The German folk song, secular and religious.

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X.

MUSIC OF THE EARLY PROTESTANT CHURCH IN GERMANY.

II. The Lutheran Hymns, and Musical Service.

Luther's motive,—a purifier not a destroyer; his conservatism in respect to forms of worship.

His revision of the liturgy; the service at Wittenberg; the *Formula Missæ* (1523), and the *Deutsche Messe* (1526).

Luther the founder of Protestant hymnody; his love of music, and perception of its value as a proselyting agent.

Luther's hymns largely translations and paraphrases.

Effect of these hymns in disseminating the Lutheran doctrines; their extraordinary popularity.

Their doctrinal teaching, and poetic value.

Rapid rise of hymn writers and multiplication of hymn-books; he first song-book under Luther's auspices published in 1524; subsequent editions; Luther's prefaces.

Origin of the melodies of the Reformation hymns; the general opinion that Luther wrote tunes now shown to be erroneous; method of composers in the sixteenth century.

The German Chorale; its threefold origin: (1) the melodies of the Catholic Latin song; (2) the pre-Reformation religious folk song, and (3) the secular folk song.

The choir music in the early Protestant church.

Gradual changes in the methods of harmonizing and singing the Chorale.

Later modifications of the Chorale form; the early rhythmic Chorale as compared with the modern.

Influence of the Lutheran Chorale upon the Catholic church; Catholic tunes and hymn-books in the sixteenth century.

The German Chorale and hymn reach their highest excellence in the sixteenth and seventeenth centuries; influence of the Thirty Years' War on sacred poetry and music; Paul Gerhardt.

Decline of Chorale production in the eighteenth century.

The choir anthem in Germany in the sixteenth and seventeenth centuries; rise of the great German school of organ playing.

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XI.

CHURCH MUSIC IN GERMANY, SEVENTEENTH AND EIGHTEENTH CENTURIES.

1. Germany Under the Influence of the New Italian Recitative and Aria.

Church music as affected by the new Italian style; increasing prominence of solo singing and instrumental music. Reasons why this influence acted more slowly in Germany than in Italy.

The German Passion Music, Oratorio, and Cantata the result of the union of old German and new Italian elements.

Conservatism of old-school German cantors and organists in the seventeenth century.

The Passion Play and the Passion Music in Germany adopted from the usage of the ancient church; the mediæval Miracle Plays, Mysteries, and Moralities.

Early form of the Passion representation.

The chanted Passion.

This form succeeded by the motet Passion.

Heinrich Schütz (1585–1672), the greatest German musician before J. S. Bach, combines the new Italian ideas of expression with the old German religious feeling.

His Passions, "Conversion of St. Paul," "Resurrection," "Seven Words," etc.

The third historic form—the oratorio Passion—developed after Schütz; it adds the Italian Aria and Recitative and the Chorale to the older elements.

Relaxation of the old strict standards in church music under the influence of the dramatic style.

The Oratorio and Passion at Hamburg; their frequent trivial character; Keiser, Mattheson, Telemann, and Händel.

The old and new forms and ideas are united and carried to their highest ideal perfection by J. S. Bach.

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XII.

CHURCH MUSIC IN GERMANY, SEVENTEENTH AND EIGHTEENTH CENTURIES.

II. Johann Sebastian Bach, 1685–1750.

Place of Bach in the history of religious life in Germany; the greatest name in Protestant church music; the interpreter in tones of the true temper and ideal of the German people.

The Bach family the most musical known to history; piety, thrift, and musical genius combined in them.

Relaxed condition of the national spiritual life in the time of J. S. Bach; musical conditions.

Uneventful life of Bach; always an organist and choir director; his official positions; nature of his education and tendencies.

The larger proportion of his music written for the church; his conscious life-mission was to reform and elevate the national church music.

The supreme master of all organ players and composers; demands of the Lutheran service upon organists; Bach's unrivaled powers as a player.

Bach's organ Preludes and Fugues, Chorale Preludes, etc.; their variety of expression, perfection of form, grandeur of effect.

Highest reach of his genius shown in his vocal works; they reflect some of the most marked religious currents of their day.

The Cantatas; Bach's qualities as a writer for chorus and for the solo voice.

Church services at Leipsic in the first half of the eighteenth century; Bach's duties.

Bach's masterpiece—the Passion according to St. Matthew; reasons for the fame of this work: remarkable depth of expression, and variety in treatment of a single ground motive.

The Mass in B minor.

Elements of Bach's greatness; supreme scientific mastery, complete self-knowledge, even balance of intellectual and emotional powers; revival of his works in the nineteenth century; secret of his permanent influence upon the world.

Decline of church music in the German Protestant church since Bach's day; causes of this decline; theatre and concert hall take the place of the church as centers of musical culture; Rationalism of the eighteenth century; rise and popularity of singing societies;

recent indications of revival of church music under the influence of a more vigorous spiritual life.

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XIII.

PROTESTANT CHURCH MUSIC IN ENGLAND AND AMERICA.

I. The Music of the Anglican Church.

Character of the Reformation in England as compared with its course upon the continent; its progress during the reigns of Henry VIII., Edward VI., Mary, and Elizabeth.

The question of a liturgy involved with the modification of doctrine and government; conservatism of the reformers.

The Book of Common Prayer; largely derived from older offices of the Catholic church, especially as found in the ancient use of Sarum; first edition published in 1549, and ordered to be adopted in all the churches of the Kingdom.

The service of the Anglican church originally conceived as a musical service. The present three methods of performing the service, viz., the Cathedral or Choral service, the Parochial, and the Mixed.

System of chanting in the Church of England, how differing from the Gregorian from which it is derived; Marbeck's setting of the Prayer Book, 1550.

Singing or monotoning of the prayers; reasons for this use.

The modern accompanied and harmonized Chant; single and double Chants; "pointing."

The "Service."

The Anthem; its different forms.

The early composers for the Anglican church—Tallis, Byrd, Farrant, Gibbons.

Changes in the ecclesiastical style in the seventeenth century under the influence of new French and Italian musical fashions.

The Restoration. Henry Purcell, 1658–1695.

Dignified position of English church music and church musicians at the present day; healthful influence of the cathedrals and universities on English musical culture.

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XIV.

PROTESTANT CHURCH MUSIC IN ENGLAND AND AMERICA.

II. Music Among the Puritans in England and America; Psalmody.

The two great parties dividing English Protestantism. The Puritans, and their attitude toward the rites, ceremonies, and usages of the established church.

The opinions of the Puritans chiefly derived from Calvin. Abolition of all prescribed and artistic forms of worship in the Calvinistic church of Geneva; expulsion of organs and choirs, reduction of music to the unaccompanied congregational singing of metrical translations of the Psalms.

The Huguenot Psalter of Marot and Beza.

Rise of the Puritan party in the reign of Elizabeth; their denunciation of the established service. Attacks of Cartwright; noble reply of Hooker in his Ecclesiastical Polity.

Triumph of the Puritans in the Great Rebellion; overthrow of the Anglican service, destruction of organs and service-books, and dispersion of the cathedral choirs; restoration of the ritual under Charles II.

Congregational psalm-singing the only form of music in the Puritan churches; its decline, followed by reaction in favor of more artistic methods.

History of psalmody; metrical translations of the Psalms by Sternhold and Hopkins, Tate and Brady, and many others. Long prejudice against "uninspired" hymns; the rise of modern English hymnody under the lead of Watts.

Music in the Puritan churches of America follows the same general course as in England. Grotesque character of church singing in New England in the seventeenth century; growing demand for better things in the eighteenth century; introduction of more artistic music in the face of bitter hostility. Formation of choirs, and introduction of instruments into the churches.

William Billings and the New England anthem of the eighteenth century.

The New England choir and singing school to 1850; Lowell Mason.

Music in the non-liturgical churches of America at the present

time; this music eclectic, no uniformity of methods or tendencies, no school of American church composers. The chorus choir, quartet choir, congregational singing. The "Gospel Songs" and the ideas which justify them. Does the church profit by the diffusion of higher musical taste among the masses?

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XV.

SUMMARY AND CONCLUSION.

The problem of church music; its value as a promoter, intensifier, and director of religious emotion. Art in the service of re-

ligion. Danger that art rather than religion may be the gainer. Secularizing tendencies in religious music and how to meet them.

Is there an authoritative standard of church music? Distinction between church music and religious concert or dramatic music. Influence of association.

Choir music *vs.* congregational music, artistic music *vs.* popular.

How to promote a noble and edifying style and practice of church music. Danger in non-liturgical churches of separating music in effect from the rest of the service. The choir as representative of the congregation.

The relation of the minister to the choir.

The education of organists and choir-leaders.

The need of higher musical knowledge and taste in church, public school, college, and theological seminary.

The highest type of church music, that which religious history has finally sanctioned, is that which is inspired by living faith and wrought with artistic skill.